NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB TAPE NETWORK

PROGRESS REPORT NUMBER 2

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1. INTRODUCTION

The first concrete step in the history of the NAEB Tape Network was taken in January of 1950 when Seymour N. Siegel offered to some of the member stations a program entitled, WE HUMAN BEINGS, produced by the Lowell Institute Cooperative Broadcasting Council. You know, from the previous report, to what extent this embryonic network grew in its first year of life. The over-worked staff of WNYC saw this infant develop into a Gargantua. It was inevitable that there should also develop problems of Gargantuan proportions. Yes, there were many bugs in the operation. With each new program and with each new station the problems multiplied. But! There was an educational network operating! The idea was basically sound, and the problems could be solved.

On January 15, 1951, the headquarters of the network was moved to the University of Illinois, much to the relief of the WNYC staff. In its new home the network claimed the attention of people who were at least less over-worked. There likewise were available some facilities with which, it was hoped, improvements might be possible. But, many of the problems remained. There were serious shortages of time, money, personnel, tapes, equipment, etc. Some improvements were possible, and these will be discussed later in the report. The basic problems, however, remain unsolved.

This, then, is no glowing report of miraculous achievement. Rather it is an accounting of an interim period between the gallant labor pains of the WNYC staff that brought the network into being and the day when genuine achievement would be possible. That day now seems assured for the very near future.

What follows will give an accounting of what has taken place since the first report was submitted. It will define some of the problems as seen from the position of network headquarters, and will also propose some suggestions for a more efficient operation.

2. THE NETWORK

Network headquarters has not actively solicited new participating members. It was felt that present facilities did not warrant too great an expansion at this time. On the other hand, no active member of NAEB was refused the network service if it wrote in requesting information. In this way, the network, like Topsy, "just growed" to its present size of forty-three stations.

Stations Participating in the NAEB Tape Network

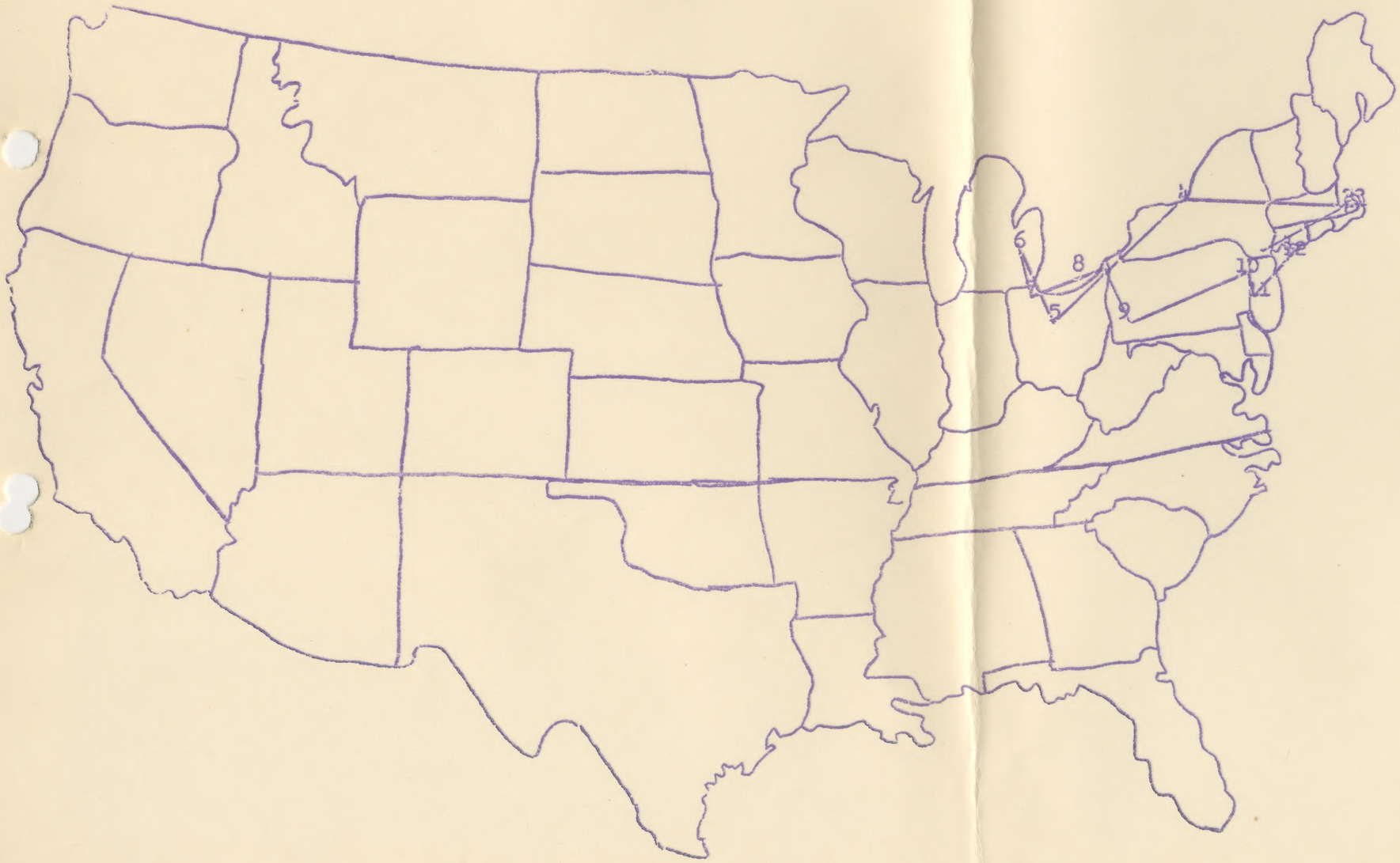
KANW	Albuquerque High School	Albuquerque, New Mexico
KBPS	Portland Public Schools	Portland, Oregon
KCVN	College of the Pacific	Stockton, California
KFJM	University of N. Dakota	Grand Forks, N. Dakota
KOAC	Oregon State College	Corvallis, Oregon
KUOM	University of Minnesota	Minneapolis, Minnesota
KUSC	University of S. California	Los Angeles, California
KUSD	University of S. Dakota	Vermillion, S. Dakota
KWGS	University of Tulsa	Tulsa, Oklahoma
KWLC	Luther College	Decorah, Iowa
KWSC	State College of Washington	Pullman, Washington
WABE	Bd. of Educ. 14th Floor, City Hall,	Atlanta, Georgia
WAER	Syracuse University	Syracuse, New York
WBAA	Purdue University	Lafayette, Indiana
WBEZ	Bd. of Education	228 N. LaSalle, Chicago
WBGO	Central High School Bldg.	Newark 4, New Jersey
WBKY	Univ. of Kentucky	Lexington, Kentucky
WBOE	Board of Education	Cleveland, Ohio
WBUR	Boston Uhiv.	Boston, Massachusetts
WCAL	St. Olaf College	Northfield, Minn.
WDTR	9345 Lawton Avenue	Detroit 6, Michigan
WDUQ	Duquesne University	Pittsburg, Pennsylvania
WFIU	Indiana University	Bloomington, Indiana
WFPL	Louisville Free Public Lib.	Louisville 3, Kentucky
WFUV	Fordham University	Bronx 58, New York
WHA	University of Wisconsin	Madison, Wisconsin
WILL	University of Illinois	Urbana, Illinois
WKAR	Michigan State College	East Lansing, Michigan
WLSU	Louisiana State Univ.	Baton Rouge, Louisiana
WMCR	Western Michigan College	Kalamazoo, Michigan
WNAD	Univ. of Oklahoma	Norman, Oklahoma
WNAS	New Albany City Schools	New Albany, Indiana
WNUR	Northwestern University	Evanston, Illinois
WNYC	2500 Municipal Bldg.	New York 7, New York
WOI	Iowa State College	Ames, Iowa
WOSU	Ohio State University	Columbus, Ohio
WRUL	World Wide Brdcast. Fdn.	Boston 16, Massachusetts
WSUI	State Univ. of Iowa	Iowa City, Iowa
WTDS	Toledo Public Schools	Toledo 6, Ohio
WUOA	University of Alabama	University, Alabama
WUOM	University of Michigan	Ann Arbor, Michigan
WUSV	University of Scranton	Scranton 3, Pennsylvania
WWHI	Wilson Junior H. S.	Muncie, Indiana

NETWORK LEGS

One improvement that appeared possible with the transfer of the network operation was the division of the stations into four legs. This procedure allowed us to offer all programs to all stations, and at the same time to materially reduce the total time required for a program to complete the circuit. An additional benefit of this method is a device for preventing a complete breakdown of the network or any one of its legs. Four copies are made for distribution to the four legs. The master is retained at headquarters. If a tape is delayed or lost in the mails, the station affected wires network headquarters to this effect. Another copy is made and sent air-mail special-delivery to the next station. Thus, only one station suffers and the remainder of the leg stays on schedule.

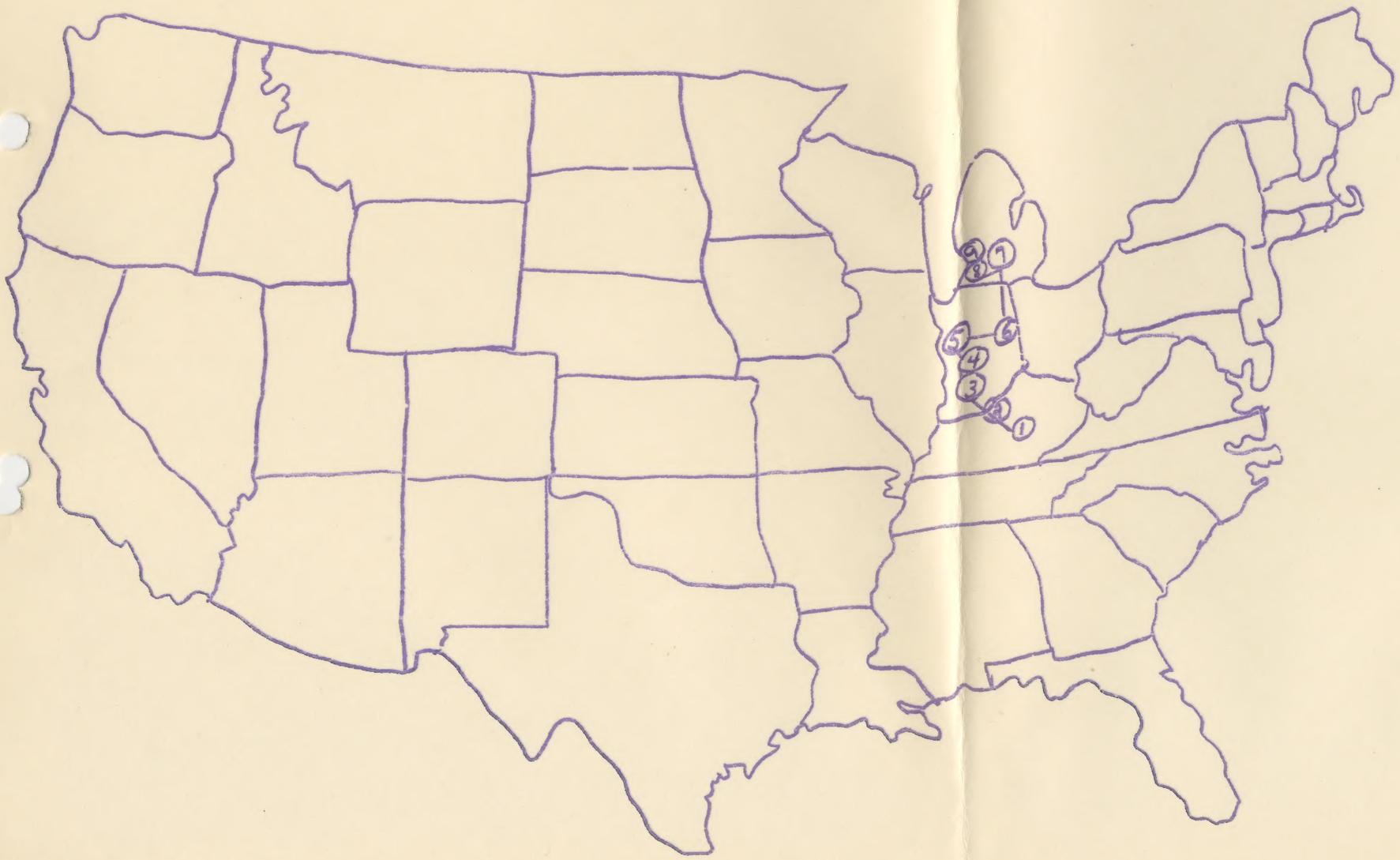
It will be noted in the tabular summar of programs that the number of stations accepting each series has been steadily increasing. It is quite apparent that at least part of this trend is due to the increased efficiency possible when operating by legs.

The four legs are shown on the accompanying maps. (The original maps courtesy of Mrs. Terry Linder.)



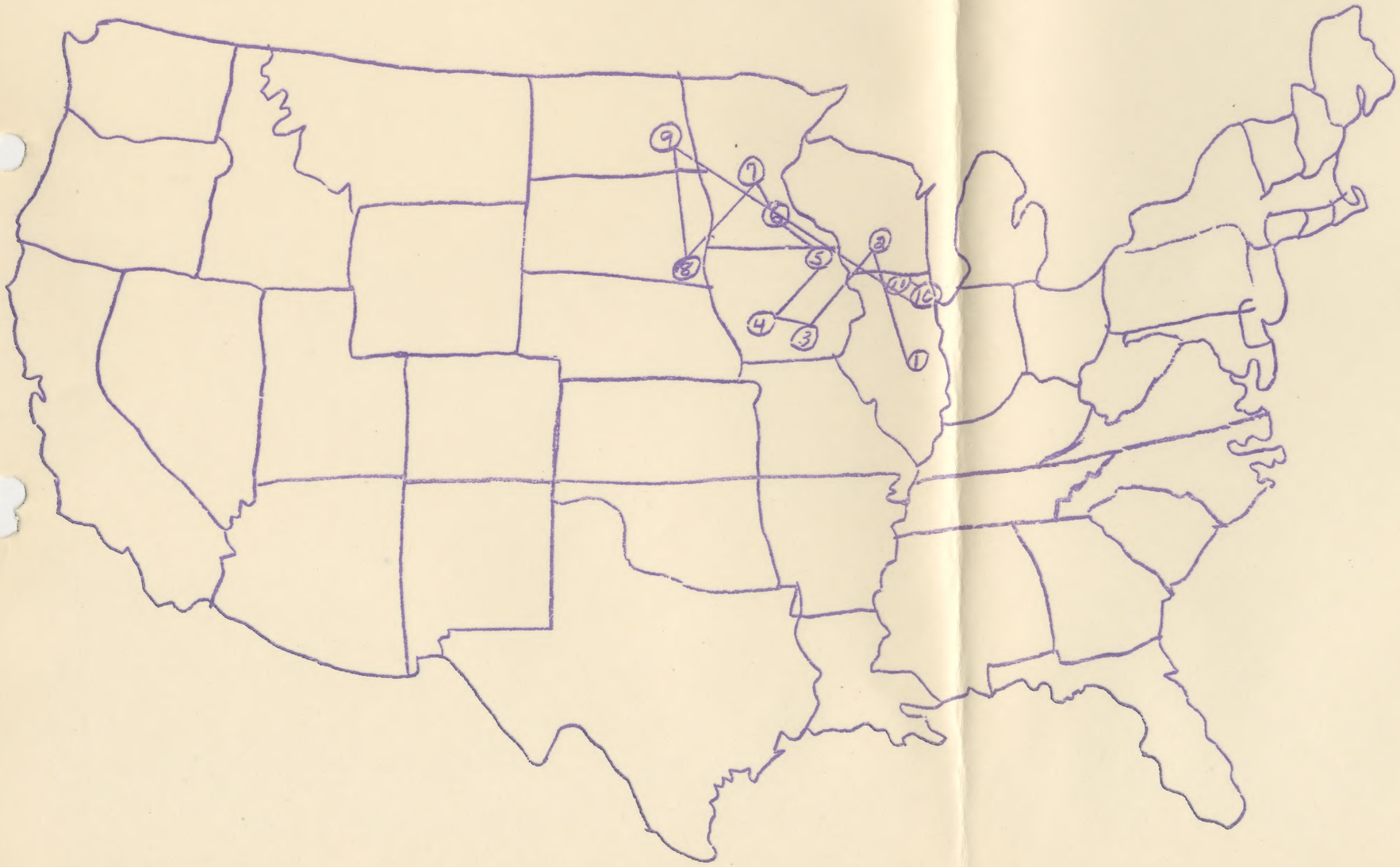
1. WNYC NEW YORK
2. WBUR BOSTON
3. WRUL BOSTON
4. WAER SYRACUSE
5. WOSU COLUMBUS
6. WDTR DETROIT
7. WTDS TOLEDO
8. WBOE CLEVELAND
9. WDUQ PITTSBURG
10. WUSV SCRANTON
11. WBGO NEWARK
12. WFUV NEW YORK

LEG II



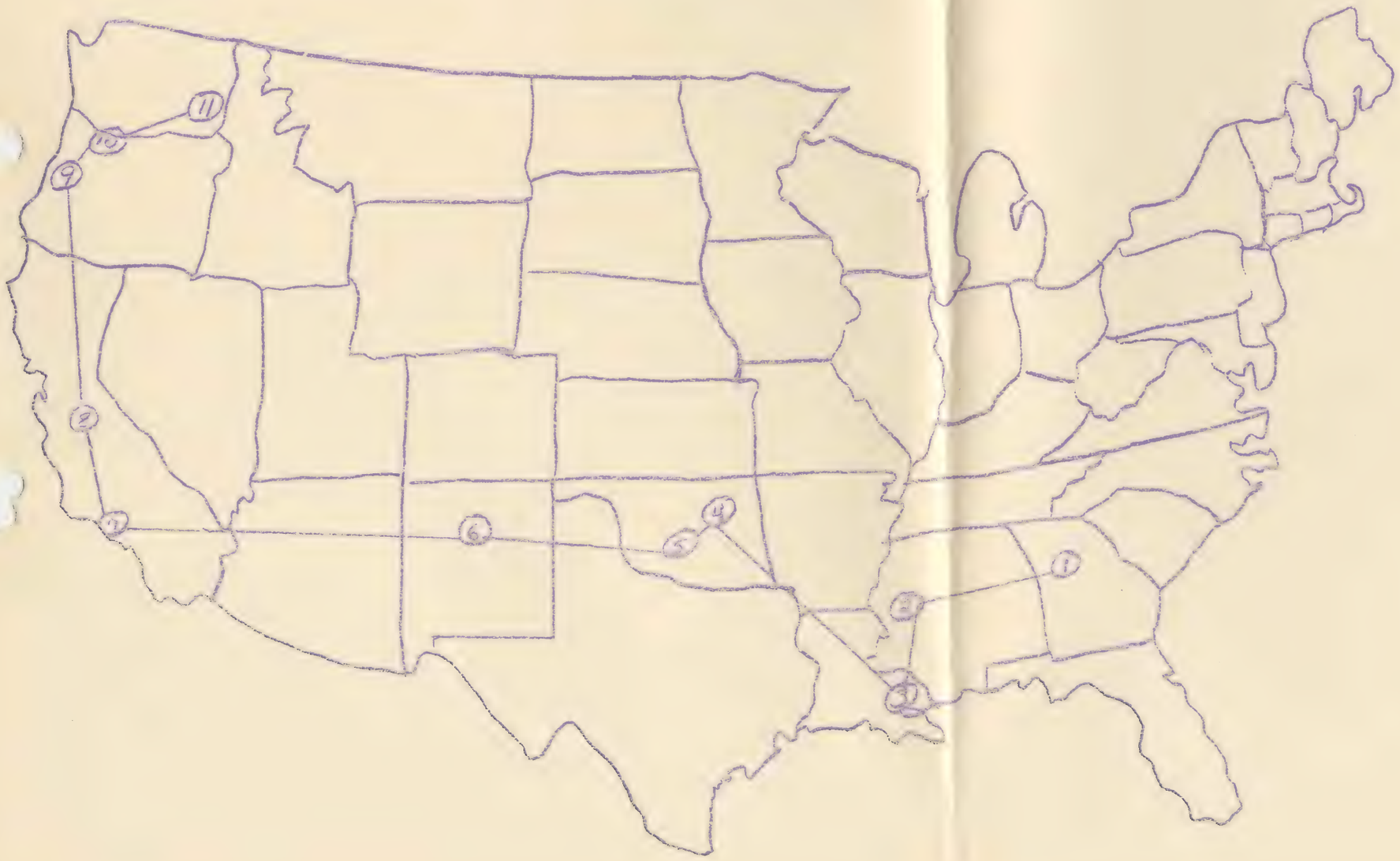
1. WBKY LEXINGTON, KY.
2. WFPL LOUISVILLE, KY.
3. WNAS NEW ALBANY, IND.
4. WFIU BLOOMINGTON, IND.
5. WBAA LAFAYETTE, IND.
6. WWHI MUNCIE, IND.
7. WUOM ANN ARBOR, MICH.
8. WKAR E. LANSING, MICH.
9. WMCR KALAMAZOO, MICH.

LEG III



1. WILL URBANA, ILL.
2. WHA MADISON, WIS.
3. WSUK IOWA CITY
4. WOI AMES, IOWA
5. KWLC DECORAH, IOWA
6. WCAL NORTHFIELD, MINN.
7. KUOM MINNEAPOLIS, MINN.
8. KUSD VERMILLIONS, S.D.
9. KFJM GRAND FORKS, N.D.
10. WBEZ CHICAGO
11. WNUR NORTHWESTERN

LEG IV



1. WABE ATLANTA, GA.
2. WUOA TUSCALOOSA, ALA.
3. WLSU BATON ROUGE, LA.
4. KWGS TULSA, OKLA.
5. WNAD NORMAN, OKLA.
6. KANW ALBUQUERQUE, N.MEX.
7. KUSC LOS ANGELES, CAL.
8. KCVN STOCKTON, CAL.
9. KOAC CORVALIS, ORE.
10. KBPS PORTLAND, ORE.
11. KWSC PULLMAN, WASH.

3. THE PROGRAMS

THE PROGRAMS

With the first program issued by the new headquarters a different numbering system was adopted. The number contains three elements. The first two digits indicate the year. The next digit is the sequential number of the series in that particular year. The last digit designates the leg. Thus, 51-3-2 means the third series distributed in 1951 to Leg #2. In addition to the number, the title of the series is always used. The individual programs are numbered in sequence, and, wherever possible, titles are also used. It is hoped that by making the designations as complete as possible some confusion will be avoided.

The first series distributed, The Los Angeles County Museum Chamber Music Concerts, was offered to only two legs. This was done because the programs were long and in the press of moving and getting established we were unable to get more copies made in time. After the program started on these two legs we were advised to withhold further distribution until matters are cleared with the musician's union. Thus, the future of this series is somewhat vague as this report is being written. We have also experienced some mechanical difficulties with this series. This will be discussed under a later section of this report.

All of the other series have been offered to all four legs simultaneously. The final schedules are not yet complete for series 51-4 Cooper Union Forum, "Women"; 51-5 'Nature of the Universe'; and 51-6 'The New World of Atomic Energy." Since these are three very outstanding series it is expected that the number of stations accepting them will be somewhat higher than for earlier series.

Series 51-A Payne Fund Prize Script, and 51-B New Republic Panel-Television And Education are single show offerings and will be handled somewhat differently. It is hoped that six or more copies of each can be made. A loose schedule will then

be set up so each station will know when to expect the program. They will be allowed several days leeway in which to schedule the program. If a station decides not to broadcast the show, or if it cannot be fitted into the schedule the tape will be sent on to the next station at the end of the allotted time.

It was announced by this headquarters that some of the earlier series would be offered to those stations not included in the initial distribution. This is still a firm intent. It has been due to the mechanical limitations of our recording service that this has not been done. As soon as facilities allow, some of the earlier series will be reissued.

There are a number of programs that are currently in varying stages of negotiation and consideration. Those mentioned above or shown in the following tables are all the series on which definite action is in progress.

The first table summarizes the pertinent data on all of the standard series that have been offered. The second table summarizes the three dated series that have been circulated.

DATA ON SERIES

Series	No. of Stations	Starting Date	Ending Date	No. of programs	Time of each program	Total number of hours	Total number of NAEB hours
I. We Human Beings	12	2-26-50	11-21-50	7	:30	3:30	42
II. A Long Life	17	4-23-50	1-30-51	10	;30	5	85
III. Great Themes in the Great Hall	13	5-8-50	12-24-50	12	1:00	12	156
IV. Ses Quicentennial Concerts of the U.S. Army Band	11	8-24-50	10-20-50	7	1:00	7	77
V. Music for the Connoisseur	15	6-12-50	1-21-51	13	1:00	13	195
VI. Canadian Concerts	11	9-8-50	2-15-51	11	:30	5:30	60:30
VII. BBC World Theatre	21	9-6-50	3-17-51	13	1:30	19:30	409:30
VIII. Human Adventure	20	11-5-50	3-23-51	8	:30	4	80
IX. Readers Almanac	8	11-4-50	4-20-51	13	:30	6:30	52
X. Cooper Union Forum Ideas and Their Communication	19	11-17-50	3-16-51	10	1:00	10	190
51-1 Los Angeles County Museum Chamber Music	9	3-21-51	7-1-51	13	1:15	16:15	146:15
51-2 Cooper Union Forum America In Crisis	27	3-28-51	8-8-51	9	1:00	9	243
51-3 Music for the Connoisseur	34	5-11-51	10-14-51	13	1:00	13	442
					Total NAEB hours		2178:15 hours
51-4 Cooper Union Forum Women				12	1:00		
51-5 Nature of the Universe				8	:30		
51-6 The New World of Atomic Energy				11	:15		
51-a Payne Fund Prize Script				1	:30		
51-b New Republic Panel-Television and Education				1	:30		

DATED SERIES

DATED SERIES "A" CHICAGO ROUND TABLE

Tapes for the Round Table are recorded in Chicago by NBC and a copy is sent to the first station on each leg on Monday following Sunday's broadcast. Upon completion of the circuit, the tapes are returned to the Radio Office, University of Chicago.

Leg I

WILL-Univ. of Illinois
WUOM-Univ. of Michigan
WBAA-Purdue University
WOSU-Ohio State University

Leg II

WSUI-State U. of Iowa
WHA-Univ. of Wis.
KFJM-U. of N. Dakota

Leg III

KUSD-U. of S. Dakota
KOAC-Oregon State College
KUSC-U. of Southern Cal.

Leg IV

WLSU-Louisiana State
WABE-Atlanta Bd. of Educ.
WUOA-U. of Alabama

Leg V

WNYC-New York City
WBUR-Boston University
WAER-Syracuse University

Leg VI

WCAL-St. Olaf College
WFIU-Indiana University
WMCR-Western Michigan College

Leg VII

WNAD-U. of Oklahoma
WOI-Iowa State College

Leg VIII

WKAR-E. Lansing
WTDS-Toledo
WBOE-Cleveland

Leg IX

WFPL-Louisville, Ky.
WWHI-Muncie, Indiana

Leg X

WDTR-Detroit
WBGO-Newark
WUSV-Scranton, Pa.

Leg XI

KWSC-Pullman, Wash.
KWLC-Decorah, Iowa

DATED SERIES "B" "HERALD TRIBUNE FORUM"

Leg I

WBAA	Oct. 30 - Nov. 2
WHA	Nov. 6 - Nov. 12
KUOM	Dec. 15
WUOM	Dec. 31

Leg II

WBUR	Oct. 30
WUSV	Nov. 8
KWSC	Redub

Leg III

WILL	Oct. 31 - Nov. 2
KWGS	Nov. 5
WLSU	Nov. 9

DATED SERIES "C" "FOURTH ANNUAL CONFERENCE OF BUSINESSMEN AND EDUCATORS"

Leg I

WNAD	Oct. 27
WOI	Nov. 2
KOAC	Nov. 6
WABE	Nov. 14

Leg II

WLSU	Oct. 30
WHA	Nov. 7
WILL	Nov. 14

4. Expenditures and Supplies

Financial Statement

Expenditures.

Office Supplies	$ 217.72
Stationery	175.62
Postage	56.00
Recording Services	261.25
Total General Expenses	$ 710.59
Personnel (Approximate) (Estimated since salaries are currently coming from several budgets.)	$ 950.00
Total Expenditures	$1660.59
Less fund received from NAEB	750.00
Balance absorbed by U. of Ill.	$ 910.59

TAPE SUPPLY

With the advent of the leg system and a continuing increase in activity there developed a serious shortage of tape. The program acceptance committee sent out a frantic appeal to member stations asking them to come to the rescue of the network. Thirteen stations responded nobly with a total of 240 reels of tape. This combined with the supply already in use makes a total of approximately 450 reels now in the possession of the network. The word approximate is used because there are still some tapes in circulation which have never been in our possession. This supply has been adequate for this interim period.

It is recommended that when the basic tape supply has been obtained the stations making these contributions be repaid in kind. Since this was not a general levy but a purely voluntary act to help out in an emergency it seems fair to return the tapes with our thanks.

We have also undertaken to number all of the NAEB tapes. This process, while somewhat tedious, facilitates the keeping of a running inventory as well as making positive identification easier.

One additional problem in connection with tape needs to be mentioned. According to the engineers, it will be necessary to standardize on tape for use with the mass duplicator. Apparently the recording characteristics are not identical in different brands of tape. Thus, when ten tapes are being dubbed at a time the use of a standard tape is the only way of avoiding differences in level and quality.

5. The Operation

General

Basically, the operation of the network has not been changed since the headquarters moved to Illinois. When a series is definitely set, a tentative schedule is prepared on the basis of which an offer is made to the stations. A crude survey of the stations was made in an attempt to arrive at the most desirable time lapse between the offering of a series and the broadcast date of the first program. The suggestions ran from two weeks to several months. On the basis of a large number of the survey returns and past experience, we endeavor to make the offer from a month to six weeks before the first program is to be aired. This time interval seems to work fairly well for most stations. Quite a number of the school stations are unable to operate on this basis and, therefore, undertake to make copies of all programs for future scheduling.

When the replies to the offer have been received, a final schedule is made up. Stations are advised if any major change in time is necessary. When the schedule is ready, a program "packet" is sent to each station accepting the program. The "packet" includes, report sheets, addressed envelopes in which to return the report sheets, a copy of the final schedule, and cue sheets. Up to series 51-3, Music for the Connoisseur, shipping labels were also included. However, the number of stations has now grown so large as to make the typing of labels a wasteful operation. Either with the offer or the program "packet" we try to include a list of the individual programs with as much specific information about them as we can get. In sufficient time to meet the broadcast date of the first stations the tapes are mailed out to each leg. From there on the operation is largely in the somewhat hesitant hands of the postoffice.

As an appendix to this report samples of the administrative forms, program schedules, cue sheets, etc. are included.

Programs

The programs to be offered by the network are submitted to a Program Acceptance Committee for approval. The committee is presently: George Probst, Jim Miles,and Robert Hudson. The committee has held one meeting. A second meeting has not been requested in view of impending action by the foundations and the current meeting of the board of directors of the NAEB. In lieu of a committee meeting copies of programs have been mailed to committee members for auditioning.

Such comment about programs as seems appropriate at this time is reserved for a later portion of this report.

Tape Numbers and Tape Card File

All reels of tape have been given an NAEB number. The numbers are typed on a small piece of cardboard and then scotch-taped to a spoke of the reel. A card index is maintained by reel number, showing the location of the reel and what is on it. This provides a reasonably accurate running inventory of the tape supply.

Cue Sheets

We have undertaken to send out cue sheets with all programs. The cue sheets show, series number and name, program number and title, the order of playing by NAEB reel number, opening and closing cues for each reel, and the times. We attempt to get accurate timings, but at present we have nothing better than Magnecords on which to time. These machines do not time with absolute accuracy. However, except for possible errors, the times should be within workable limits.

Report Sheets

It is felt that the report sheets are still essential to the operation. It is the only possible way in which the network headquarters can keep accurate records. We still send addressed envelopes in which to return the report sheets, but have discontinued stamping them.

The handling of the report sheets gets steadily more complex as the number of stations increases. Since it appears likely that some such form will be a permanent necessity, some thought has been given to finding a simpler device. We have considered mimeographed penny post-cards. Another possibility is a printed sheet which after being filled in by the station can be folded and sealed, the return address being printed on the reverse side.

File Copies of Programs

As indicated earlier extended breakdowns in the network's service can be prevented if the master tape is retained on file at headquarters during the cycle of the program. This has now become standard procedure.

In addition to a temporary file copy we have begun to maintain permanent copies of all programs offered on the network. The administrators of the Division of Communications of the University of Illinois decided at the outset of their custodianship that an archival file of NAEB programs would be valuable for several reasons. Such material would have considerable historical interest as the beginnings of what we have reason to hope will be a significant contribution to American broadcasting. At least some of the material will have a more or less permanent use value. It is a real possibility, albeit remote at the moment, that a comprehensive library service could be of inestimable value to many organizations.

It so happened that the transfer of network headquarters coincided with the undertaking of an extensive recorded collection by the University library. Tentative arrangements are being made to file NAEB programs in this library collection, recorded on 16" discs. A few of the discs have been made. All material that has returned to this headquarters is being retained until the recordings are made. The file will not include all of the earlier series, but will cover the vast majority of programs which have been circulated.

Files and Statistical Data

We have endeavored to continually improve and refine our system of records and files. While it is not readily apparent in this report, we have an eye cast toward sufficiently complete and accurate data that objective evaluations of the operation can be made. With the impending increase in the scope of our operations this becomes even more important.

This problem is really twofold. The records in network headquarters are of no more value than the accuracy of the information supplied by the stations.

Use of the NAEB News-Letter

Recently we have undertaken the practice of furnishing the monthly News-Letter with approximately a page of copy about the network's activities. While a more detailed consideration of promotion and publicity appears in a later section of the report, it can be said here that this use of the News-Letter seems to be a very worthwhile arrangement. We modestly hope that before long we can have a small section labelled, "Network News", or something such, in which we can regularly keep members advised of our operation.

6. Some Problems

What's My Name?

When the headquarters arrived in Urbana, considerable thought was given to its name. From the records it had been called a number of things (most of them printable), the most common one being, "The National Association of Educational Broadcasters Transcription Network". After some discussion, it was decided to use NAEB Tape Network. It was easy to say and more nearly described the operation than any other possibility.

While it would seem highly desirable to have a permanent name which everyone will recognize, the present one is not considered sacred. There are, however, two good reasons for keeping it. First we have used it for several months and quite a few people have come to recognize it. Secondly, and of far greater importance, we have stationery with the name printed on it together with the plates for printing more.

A Standard Opening and Closing

Another practice which seemed worthwhile was adding to all programs a standard opening and closing. The value of a repeated standard identification is obvious. There has been one complaint concerning the wording of these tags. This is mentioned with the possibility in mind that there may be other objections as yet unvoiced. It would be simple to change the wording if an agreement can be achieved on what is desired.

Those currently used are:

OPENING: The following tape recorded program is an exchange feature of the National Association of Educational Broadcasters.

CLOSING: The preceding program was tape recorded. This is the NAEB Tape Network.

Shipping Containers

Experimentation with shipping containers is still in progress. The film cans have been abandoned. It was found that the lids of these cans too often pinched off a foot or two of tape. In some cases part of the program was missing. They also get mashed out of shape rather quickly and thus there is added danger of tape damage.

We are currently using fiber film shippers and cardboard wrappers which fit around the tape in its original box.

A campaign has also been launched to get all stations to fasten the ends of the reels so that the tape doesn't unwind during shipment. Unwinding results very often in a pinched fold across the tape which is soon followed by a break.

Shipping Labels

As mentioned earlier we have had to discontinue typing the shipping labels for all stations. A complete addressograph service is available to the University and this is, perhaps, the best ultimate solution to the label problem. It would also be possible to have labels printed. We could also have a rubber stamp made for each station. The addressograph plates could be used to address envelopes, so if this service can be obtained at a moderate cost we will have the plates made.

Mail Service

The economy drive in the Post-Office Department has resulted in poor mail service. For example: It recently took seven days for a tape to get to Toledo, Ohio from East Lansing, Michigan. It took a tape two and a half weeks to get from Urbana, Illinois to Atlanta, Georgia!

Experience seems to indicate that this is not a general occurance, but it does happen rather frequently. The whole subject of the reliability of mail service needs further investigation. It may be necessary to pay premium postage, change to Railway Express, or extend the time allowed for tape delivery. Neither of the last two possibilities seems desirable.

Mechanical Quality

Up to the writing of this report we have received two complaints on the mechanical quality of tapes circulated. These two both were about the series, Los Angeles County Museum Chamber Music Concerts. This brings up a very important problem.

First, let us consider the specific program about which complaints were received. This series has not operated on an ideal basis. Not all of the tapes, nor all the information on the series was at hand when the series started. Some of the tapes on which it was received were in very poor physical condition. It was the first series which we sent out. It was done rather hurriedly. It is possible that either in the original recording, or in dubbing them sticky tape caused occasional distortions. It may have been the result of poor dubbing here. When the tapes mentioned as poor are returned, we will check every possible cause.

As to mechanical quality in general. We have not thus far had equipment of sufficient character to accurately check on quality. We hope this will be remedied very soon. It also seems necessary to set quite definite standards for the recording of programs, especially music. Tapes in the best possible mechanical condition should be used for the masters. It is assumed that the mass duplicator will result in a high degree of fidelity. The problem seems to be, therefore, to get good masters.

When the quality of music programs is to be judged, what is needed is a person with sufficient musical acumen to note subtle distortions. Such a person is available at the University. If his services can be obtained for this purpose, it will help to avoid any future difficulties with the mechanical quality of musical programs.

Inquiries From Commercial Stations

Quite a number of inquiries have been received from commercial stations about the possibility of their using some of the NAEB programs as public service fare. One foundation in Texas went so far as to offer a grant to the NAEB if some programs were made available to them to offer on local commercial stations.

The standard reply to these inquiries has been that such a procedure is not possible under the existing plan. This matter must be decided by the board of NAEB. We have maintained a file of these inquiries and the stations have been told that we would notify them of any change in this policy.

7. Ideas and Recommendations

Reports

This report is prepared somewhat hurriedly and between rounds with a vicious respiratory virus. It has not had the study and analysis needed to secure adequate data for an evaluation.

Such evaluation would seem to be an important aspect of this operation. It is, therefore, recommended that the Board establish definite intervals for the submission of reports on the activities of the network.

Programs

The heart of the network operation is, of course, the source of programs. Up till now we have been largely dependent on station WNYC. We have had some excellent series. Sometimes, through no one's fault, the method has resulted in confusion. The plan has not been one geared to optimal service to the network. There has been little planning ahead. There has been little consideration given to the specific needs of the school stations.

Some effort has been made to plan ahead toward a program schedule for next fall. As part of this plan we are attempting to find some school programs, which require even a greater period of pre-planning. These plans have progressed very slowly.

What is needed is a mechanism that will be able to give serious attention to programs. It will take considerable time and effort. Such a mechanism should have the responsibility of program procurement, and the power of decision as to what is to be offered over the network. It would operate within the freamework of over-all policy as established by the NAEB board.

With the forthcoming financial aid it seems possible to plan ahead with a basic balanced schedule, allowing at the same time sufficient flexibility to add additional offerings as they become available.

From the point of view of this headquarters, this aspect of the operation has been too diffuse. It will take a concerted effort to lift the network to a planned and efficient operation. This kind of effort does not seem possible with the present loosely-knit organization.

It is realized that such consideration may already have taken place. It is mentioned here to insure that this aspect of the total problem will receive adequate consideration. It is the crucial problem, as we in network headquarters have observed it.

Promotion and Publicity

Woefully little has been done in the way of promotion. It is the fondest hope of the network headquarters that this phase of the operation will be vastly implemented with the arrival of funds.

There are so many possibilities that only a few will be mentioned. As indicated earlier we would like to make greater use of the NAEB News-Letter. We would like to send releases to newspapers in all of the cities where NAEB stations are located. We would like to get some stories in National periodicals. We would like to send literature to schools, listener councils, and other organizations that might be interested in high calibre programming. We have hopes, too, of helping the stations in every possible way to promote these programs. This will be easier when the stations can reasonably depend on the network schedule.

At any rate, we are hopeful that a great deal can be done in this area. It would seem futile indeed to watch this thing grow to significant proportions and not tell people of its existence.

8. A Statement

The problems encountered thus far can readily be solved. Most of them are of a minor mechanical nature. We, of network headquarters, are completely sold on the potential of this operation. It has been necessary on occasion to apologize for our shortcomings and our errors. But, we are proud, indeed, to be a part of such a challenging enterprise. The administration of the Division of Communications of the University of Illinois has accepted its custodianship of the network seriously. The whole-hearted support of this institution can be assured.

With the arrival of substantial financial aid, the future of the network is inspiring. It is impossible to see anything but significant achievement as the result.

The network headquarters, as now constituted, would like to go on record as thanking everyone concerned for the excellent cooperation, patience, and support that have been accorded our, as yet, feeble efforts. To all, our sincerest thanks.

9. Appendix

INFORMATION THAT ACCOMPANIES OFFERING

"MUSIC FOR THE CONNOISSEUR" with David Randolph

Series 51 - 3 -

"Music for the Connoisseur" is a unique musical program. It is planned and executed by David Randolph, director of the Randolph singers and lecturer on music appreciation at New York University. The present series consists of thirteen hour-long programs.

Mr. Randolph specializes in "music off the beaten path". The music is both live and recorded. There will be music that is rarely heard, or he will present aspects of well-known music that are less familiar. The real charm of the program is in Mr. Randolph's penetrating discussions of music, composers, instruments and other musical lore.

It might be added for the benefit of those stations not yet familiar with this program, that the previous series elicited more favorable comment and correspondence than any other program offered, with one exception.

In short, those of you who have not yet carried it, we highly recommend this series.

PROGRAMS

		Times:
#1	Monteverdi-Britten Vocal usages as exemplified by a 17th Century composer and a 20th Century composer.	59:30
#2	The Composer's Workshop Demonstrating the ways in which Haydn, Mozart, Schubert and Beethoven re-used the same themes.	52:00
#3	Music for the Violin A comparison between an early violin sonata played with harpsichord accompaniment, and the same work played with piano accompaniment. The violinist being both record and "live".	59:30
#4	"Dies Irae" Showing how six different composers used the same Gregorian Chant in their music.	59:30
#5	Bach and His Forerunners A seldom heard Bach Cantata and music by four of his predecessors, showing the sources of his style.	59:30
#6	Italian Keyboard Music Old and new Italian music, played "live by the pianist Orazio Frugoni.	59:30
#7	Influences among Composers Showing how many of the great composers were influenced by their predecessors.	59:30

#8	"Light" Music The lighter works of the more serious composers, and some remarks about most music being too long.	57:00
#9	Music and Art About the connection..or lack of connection between the two arts.	59:30
#10	Innovators in Music The composers who advanced the frontiers of music, including some old composers whose music is still too modern for us.	59:30
#11	Mozart and Modern Music An attempt to show why the face of music might have been changed, had Mozart lived past the age of 35.	59:30
#12	The Logic of Music An insight into the ways in which composers give unity to their works.	59:30
#13	Amateurism in Music A glorification of music-making for its own sake, with a complete performance of a Beethoven Mass, by an amateur group..the New Jersey Choral Society.	59:30

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NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB TAPE NETWORK
University of Illinois
119 Gregory Hall
Urbana, Illinois

PROGRAM OFFERING

To: All Stations Concerned,

This is a definite offer pending the arrangement of a workable final schedule. It is imperative that we have your reply by DATE_____. If no reply is received by that date it will be assumed that you do not want the program.

Series 51-3

Title MUSIC FOR THE CONNOISSEUR

Number of programs in series 13

AVAILABLE INFORMATION ABOUT THE SERIES AND THE INDIVITUAL PROGRAM IS ENCLOSED.

STATION_____can have series _____beginning

with the week of _____.

Please FILL OUT THE ENCLOSED FORM AND RETURN IT TO US PROMPTLY. THE FINAL SCHEDULE IS MADE UP FROM THESE FORMS SO PLEASE SUPPLY ALL THE INFORMATION REQUESTED.

NOTE: IT IS POSSIBLE THAT YOUR STARTING DATE MAY BE MOVED FORWARD OR BACK BY ONE WEEK, DEPENDING ON FINAL ACCEPTANCE OF OTHER STATIONS. NO CHANGES WILL BE MADE WITHOUT YOUR KNOWLEDGE AND PERMISSION.

Richard L. Rider
Manager
NAEB Tape Network

RLR:bgm

****

A one-cent postal card is enclosed

We will use Series 51 - 3 - _ "Music for the Connoisseur" starting _____ _____ _____.
Day Date Time

We are not interested in this series at this time _____.

We will dub copies for future use _____.

_____Name

_____ _____Station
Date

MASTER SCHEDULE FOR ONE LEG

"MUSIC FOR THE CONNOISSEUR" Series 51 - 3 - 2

	WMCR	WKAR	WUOM	WBAA	WFIU	WBKY	WFPL	WWHI
#1 Monteverdi-Britten	5-16	5-27	6-1	6-12	6-18	6-25	dub	dub
#2 The Composer's Workshop	5-23	6-3	6-8	6-19	6-25	7-2	"	"
#3 Music for the Violin	5-30	6-10	6-15	6-26	7-2	7-9	"	"
#4 "Dies Irae"	6-6	6-17	6-22	7-3	7-9	7-16	"	"
#5 Bach and His Forerunners	6-13	6-24	6-29	7-10	7-16	7-23	"	"
#6 Italian Keyboard Music	6-20	7-1	7-6	7-17	7-23	7-30	"	"
#7 Influences among Composers	6-27	7-8	7-13	7-24	7-30	8-6	"	"
#8 "Light" Music	7-4	7-15	7-20	7-31	8-6	8-13	"	"
#9 Music and Art	7-11	7-22	7-27	8-7	8-13	8-20	"	"
#10 Innovators in Music	7-18	7-29	8-3	8-14	8-20	8-27	"	"
#11 Mozart and Modern Music	7-25	8-5	8-10	8-21	8-27	9-3	"	"
#12 The Logic of Music	8-1	8-12	8-17	8-28	9-3	9-10	"	"
#13 Amateurism in Music	8-8	8-19	8-24	9-4	9-10	9-17	"	"

C U E S H E E T

"MUSIC FOR THE CONNOISSEUR"

Series 51 - 3 -

Program #1--Monteverdi-Britten

First Reel: NAEB-

Opening Cue-"The following tape recorded program is an exchange feature of the NAEB"

Closing Cue-"Then a little later on in the movement notice the expressive treatment that Britten gives to the single word "dying", repeated several times."

Second Reel: NAEB-

Opening Cue-Music.....

Closing Cue-"The preceding program was tape recorded. This is the NAEB Tape Network."

TIME.....

First Reel---29:40
Second Reel--29:30

59:10

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